



Compositions

de

Ign. Friedman.

- Op. 1. **Trzy pieśni** na głos z tow. fortepianu. Prix
 1) Dlaczegoż teraz nie mogę gdzieś z Tobą (*Tetmajer*)
 2) Poleciały pieśni moje (*Konopnicka*)
 3) Limba (*Tetmajer*) compl. Cour. 1.50
- Op. 8. **Miniatures** pour Piano à deux mains.
 1) Monologue }
 2) Arlequin } Cour. 2.—
 3) Canzonetta }
 4) Rêverie interrompue } Cour. 2.—
- Op. 9. **Trois pensées lyriques** pour Piano à deux mains.
 1) A la cornemuse }
 2) Chant d'amour } Complet Cour. 2.50
 3) Désillusion } Mk. 2.10
- Op. 10. **Cinq Causeries** pour Piano à deux mains.
 1) Intermezzo }
 2) Danse fantastique } Complet Cour. 4.—
 3) Capriccietto } Mk. 3.50
 4) Chanson triste }
 5) Elle danse }
 No. 5. Séparement: Elle danse Cour. 1.60
 Mk. 1.40
- Op. 12. **Petites Valses** pour Piano à deux mains.
 Cah. I (1—4) Cour. 2.50
 Mk. 2.10
 Cah. II (5—8) Cour. 2.50
 Mk. 2.10
- Op. 13. **Cinq Morceaux** pour Piano à deux mains.
 1) Improvisation Cour. 1.50
 Mk. 1.25
 Cour. 2.40
 2) Mélodie élégiaque Mk. 2.—
 Cour. 1.60
 3) Prélude Mk. 1.40
 Cour. 2.—
 4) Marche miniature Mk. 1.80
 Cour. 2.—
 5) Arabesque Mk. 1.80
- Op. 17. **Dwie pieśni** na głos z tow. fortepianu.
 a) Młodo zaswatana (*B. Zaleski*) }
 b) Hania (*Rydel*) } Cour. 1.60

- Op. 18. **Aquarelles.** Cinq morceaux pour Piano à deux mains. Prix
 1) Petite Berceuse Cour. 1.50
 Mk. 1.25
 Cour. 2.40
 2) Minuetto Mk. 2.—
 Cour. 1.50
 3) Poco ostinato Mk. 1.25
 Cour. 3.—
 4) Polka peu dansante Mk. 2.50
 Cour. 2.—
 5) Mazurka Mk. 1.80
- Op. 19. **Problemy techniczne** (Technische Probleme).
 Cour. 5.—
 Mk. 4.25
- Op. 20. **Cinq Bagatelles** pour Piano à deux mains.
 1) Préludio Cour. 2.40
 Mk. 2.—
 Cour. 2.40
 2) Valse noble Mk. 2.—
 Cour. 1.50
 3) Humoresque Mk. 1.25
 Cour. 1.50
 4) Noël Mk. 1.25
 Cour. 2.—
 5) Pastorale Mk. 1.80
- Op. 23. **Dwie pieśni** na głos z tow. fortepianu.
 1) Nastroj (*Z. Różycki*).
 2) Polały się łzy. (*A. Mickiewicz*) Cour. 1.60
 Cour. 3.50
- Op. 24. **Variationes** pour Piano à deux mains. Mk. 3.—
- Op. 26. **Trois Morceaux** pour Piano à deux mains.
 1) Paysage slave }
 2) Appassionato } Complet Cour. 3.—
 3) Esquisse } Mk. 2.50

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III



I. Paysage slave.

Tranquillo, con molto sentimento.

Ign. Friedman, Op. 26, I.

PIANO.

p legato *espressivo*

sospirando *rit.* *a tempo* *sempre legato* *pp*

poco cresc.

pp *perdendo e rit.*

Più mosso. (Tempo di Mazurka)

This musical score is for a piece titled "Più mosso. (Tempo di Mazurka)". It is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). Performance instructions include *legato*, *cresc.* (crescendo), *poco*, *à poco*, *subito p*, *sempre*, *mf*, *a tempo*, and *slentando*. The piece concludes with a final cadence in the sixth system.

ppp *legato* *cresc.*

poco *à poco* *f*

subito p *sempre*

cresc. *ff* *mf*

suivez *a tempo*

slentando

rit. *quasi lento* **Tempo I.** *simile* *pp* *legato* *espressivo*

sospirando *a tempo* *rit.* *sempre legato pp* *cresc.* *ff* *p* *pp*

ppp quasi Recitativo *rit.*

A. P. & C^o 160

II. Appassionato.

Ign. Friedman, Op. 26, II.

Con forza.

ff

m.g. *m.d.* *d.* *8^a d.*

rapido *ancora più f*

soave *mp* *non legato*



ff

m. d.
m. g.
rapido

d
d

exaltando

p *cresc.*

6 6 6 6

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes sixteenth-note runs in the bass and treble, with dynamic markings *f* and *pp* and articulation marks.

Second system of musical notation. It begins with a *pp subito* marking. The music continues with sixteenth-note patterns and dynamic markings *f* and *pp*.

Third system of musical notation. It starts with a *pp* marking, followed by *molto cresc.* and *acceler.* markings. The system concludes with *con tutta forza* and a *6* (sexta) fingering in the bass.

Fourth system of musical notation. It begins with a *ff* marking and an *allargando* instruction. The system includes a *Ped.* (pedal) marking and concludes with a *ff* dynamic.

Fifth system of musical notation. It starts with a *m.d.* (mezzo-dolce) marking. The music features a long, ascending sixteenth-note scale in the treble, with *m.g.* (mezzo-giochiato) markings in both hands. The tempo is marked *brillante e rapido*. The system ends with a *ff* dynamic and a *secco* (dry) instruction.

III. Esquisse.

Ign. Friedman, Op. 26, III.

Allegro, ma non troppo.

pp *zefiroso*

mf *ben cantando*

simile

poco cresc.

cresc.

f *poco marcato*

mf *diminuendo*

Leg.



First system of musical notation. The right hand plays a series of eighth-note chords. The left hand has a few notes. A dynamic marking *p* and the word *triste* are present.



Second system of musical notation. The right hand continues with eighth-note chords. A dynamic marking *p* and the word *rapido* are present. Fingering numbers 11, 6, and 7 are indicated above the right hand.



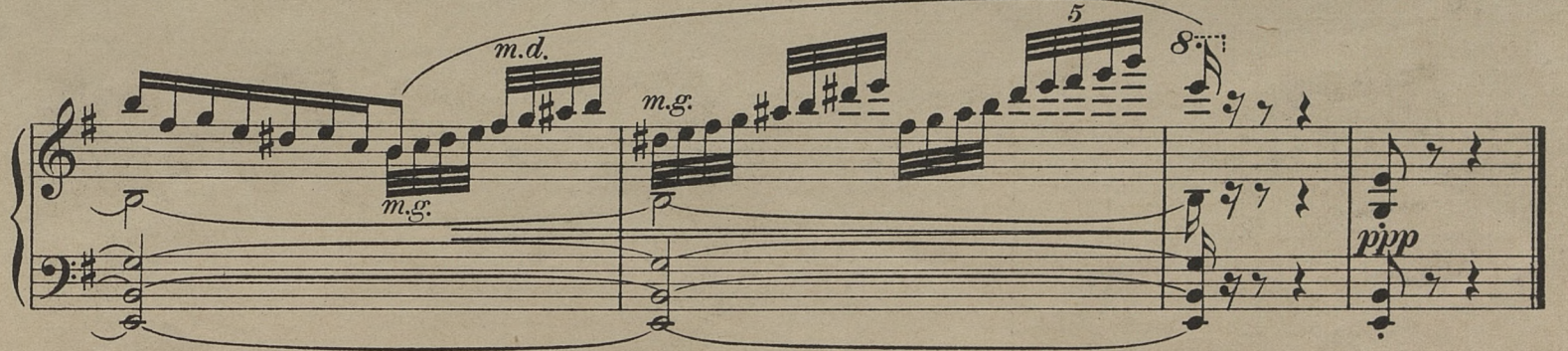
Third system of musical notation. The right hand continues with eighth-note chords. A dynamic marking *al pp* is present. Fingering numbers 11, 6, and 7 are indicated above the right hand.



Fourth system of musical notation. The right hand continues with eighth-note chords. A dynamic marking *ppp* is present. The instruction *perdendo, ma senza rit.* is written.



Fifth system of musical notation. The right hand continues with eighth-note chords. A dynamic marking *ppp* is present. A triplet of eighth notes is marked with a '3'.



Sixth system of musical notation. The right hand continues with eighth-note chords. A dynamic marking *ppp* is present. Fingering numbers 5 and 8 are indicated above the right hand. The words *m.d.* and *m.g.* are written above the right hand.

